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**ANSWERS
TO
CORRESPONDENTS.**

LIBRARIAN, Blackinton, asks for wall paper
decoration: To begin with, the general tone
of the wall paper should be olive, as it is a
complement, therefore, in direct harmony with
the rich red of the wood work; the general
effect of the body paper should be bright and
cheerful; very pretty papers may be pur-
chased in two tones of color and gold. We
would advise avoiding the customary "dado"
in this room, as a prettier effect may be
reached without it. Run the "body paper"
from the base board to within 18 inches of the
ceiling, to the tops of the lowest doors; fill the
space with an 18 inch paper. We advise this
for the dual reason that a paper at 50 or 60
cents a roll is cheaper than a frieze at 25 cents
per yard, and, on the other hand, many of the
papers are more desirable, where a quiet yet
cheerful effect is required, than are the general
run of wide friezes. This paper should have a
rich chrome effect tinged on the brown, with
a free light pattern in one or two shades of
olives, peacock blue, or soft red and gold, or
perhaps a quiet mingle of any or all of these
colors. It should not be "spotty" in char-
acter or in any way catch the eye disagreeably,
as this will take away from the restful feeling
such a room should have. A plain polished
black picture molding should separate it from
the paper below. For the ceiling mix light
chrome and a little blue (ultramarine) and
white; turn off the sharpness with a touch of
burnt umber or stenna; this should result in
a soft yellow olive tinged with a warm
brownish cast, and should have feeling of
sunlight. Take great care that the yellow and
white predominate in the mixture else the
result will be sombre. About eight inches from
the wall on the ceiling, carry a two inch band
of olive, not too dark, edged with gold bronze.
Inside of this, with a space of three inches
intervening, carry a band of four 1-8 inch lines
of peacock blue; these lines may be very close
on to the green, as on this ground the effect
will be the same as blue in a light ground;
finish off with a clear sharp line of gold bronze
about two inches from the blue lines and let
it return upon itself around the corners;
simple corner pieces may be added if desired
in low toned olive, terra cottas, peacock
blue, and gold bronze; the centre piece may be
about 18 inches in diameter, made up of the
same bands and lines, or simple stencil pattern
of the same colors as corners; such a room may
have either soft red or olive window shades as
desired. The white marble mantel-piece is
rather more difficult to manage, especially if it
be of the ornate order; the best and simplest
way is to wash the whole surface with a weak
solution of carbolic acid (using gloves while
applying it). This will take off the gloss,
leaving the pores open. Go over it with two
good coats of distemper color, same as used
for ceiling, either of a red to match the wood
work, or a harmonizing olive; this should be
finished with the stippling brush. Make a
wooden mantel-board, cover it with some soft
harmonizing material in any of the colors
mentioned above. Thus brought into line
with the other colors in the room, the mantel
finds its place as part of the completed
scheme.

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ANSWERS TO CORRESPONDENTS.

"ATTORNEY," Fort Wayne, Ind., says: "I am building a brick residence, trimmed with buff stone, with large porch and verandas, and with three balconies in 3d story.

"I beg to ask your opinion as to the colors the exterior wood work should be painted, to make the whole harmonious and tasteful?"

Not knowing more fully the details of the house, we can only advise in a general way. To paint the wood work in one, or perhaps two shades of olive—if the detail permits; if in one shade it should be a dark bronze olive—media—chrome, drop black, and common emerald green. This should have two good coats over the priming color, which should be in itself dark; if the two shades are permissible, the lighter olive may be used to pick out with, faces of brackets, parts of wood molding, panels, etc. This color is made from media—chrome, a little Indian seed, and drop black, so mixed as to produce a rich yellow olive; a very little black will do the business. The scheme may be reversed and the bronze olive used to trim and touch up with over the yellow olive; either will look well as the true olives will harmonize with the red and buff.

We would further advise painting the outside doors bronze olive, drawing the sashes, after painting the wood work of window bronze olive, Indian red, and hang shades of soft yellow olive in the windows—by all means avoiding white shades as they would be a serious annoyance to a sensitive eye.

A CONSTANT READER, Toledo, O., desires to know about embroidered bed spreads. 1st. What color would look prettiest when made of silk? 2d. Should they be a solid color or figured? 3d. How are they finished around the edges? 4th. How large should they be? 5th. Where is the embroidery, on all four sides or in the middle? Also, 1. Would you tell me how the covers to those round bolsters are made, so as to look all right when on and yet be easy to slip off to be laundered? 2. How large should the bolsters be made? 3. When wanted for extra occasions should they not be embroidered?

Embroidered bed spreads:

1st. There is no rule governing the use of one color above another, as a matter of prettiness, any good color to harmonize with the surroundings will show good taste.

2d. Also as a matter of taste, they may be either, but if embroidered, should be plain.

3d. Silk tassels or fringe is the best.

4th. They may touch the floor on either side, or simply cover the bed.

5th. The embroidery may be placed anywhere to suit the taste of the design; a pretty way is to place a design or monogram in the upper left hand corner, surrounded by flowers. As to the round bolsters:

1st. These are made of silk or satin to match the spread, and require no washing or laundering, therefore should be made upon the bolster intact, or not to slip off.

2d. As long as the bed, and from 10 to 16 inches in diameter.

3d. Embroidery, of course, will be an improvement; this should be governed by the amount of work upon the spread.

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